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## CONTRIBUTORS TO THIS ISSUE

EDWIN T. BOWDEN, Associate Professor of English at the University of Texas, has recently edited *The Satiric Poems of John Trumbull.*

LLERENA FRIEND, Librarian of the Texas History Center, is currently publishing the letters of Thomas W. Bell, written from Texas in the 1840's, in the *Southwestern Historical Quarterly.*

JOSEPH JONES, Professor of English, is the author of *The Cradle of Erewhon: Samuel Butler in New Zealand,* recently published. He will spend next year in South Africa as Visiting Professor at the Universities of Cape Town and the Witwatersrand.

JAMES B. MERIWETHER has recently joined the English Department at the University of North Carolina. His bibliography of William Faulkner will be published shortly.

H. H. RANSOM, Vice-President and Provost, and Director of the Humanities Research Center, has been largely influential in planning a new undergraduate library at the University. His account of the project, of which an excerpt is presented here for readers of the CHRONICLE, will appear in a forthcoming issue of the *Texas Quarterly.*

D. T. STARNES, Professor Emeritus of English, is author of a number of studies in Renaissance literature and lexicography, of which the most recent is *Classical Myth and Legend in Renaissance Dictionaries,* in collaboration with E. W. Talbert.

THE LIBRARY CHRONICLE, issued occasionally, is edited by Oscar Maurer, Department of English, and published by the Library of The University of Texas, Austin 12, Alexander Moffit, Librarian.

# Barnaby Rich's *Farewell to Military Profession* Edited by Thomas Mabry Cranfill: A Review

D. T. STARNES

BARNABY RICH'S *Farewell to Military Profession* had a wide and deserved popularity in its own day. Its vogue is attested by the appearance of four editions between 1581 and 1606, all but a half dozen copies of which were literally thumbed out of existence. Further evidence of its popularity is found in the numerous contemporary allusions to Rich and his writings and in the extensive borrowing from stories in the *Farewell* by Elizabethan and Jacobean dramatists.

It is not strange that there should have been in the past twenty-five years a renewal of interest in Rich as indicated by the present editor's studies, including his short biography of Rich (with Mrs. Bruce), and by the articles of various other scholars. The consummation of Professor Cranfill's studies on Rich is seen in the present edition of the *Farewell to Military Profession*, which includes a scholarly introduction, verbal variants, notes and appendix.

This edition is a facsimile reproduction of the unique copy of the 1581 edition given by Bishop Thomas Tanner to the Bodleian Library. Fortunately, this copy is well preserved and is far superior, as the editor shows, to any other early copy in existence. The facsimile reprint of this blackletter text will be gladly received by Elizabethan scholars. With a little effort readers not familiar with this kind of print will soon read it easily.

The text of the *Farewell* consists of eight stories or *novelle* by Rich. The title might indicate that the book is a treatise on war or that the stories would be concerned with soldiers and warfare. The

military element is important but not of primary interest. War often serves as background or enveloping action but not as the main motivating force. The use of this element is best illustrated in "Sappho, Duke of Manona," "Apolonius and Silla," and "Aramanthus borne a Leper." Captain Barnaby Rich was, of course, interested in military life, in soldiers and wars, and this interest is reflected by the military element in his tales.

Of more interest, perhaps, to students of Elizabethan literature, especially of the drama, is the way in which the *Farewell,* in themes, motifs, and situations, anticipates the romantic comedy. Love at first sight, the pursuit of her lover by a girl in disguise, the taming of a wife, the frustration of lovers by a grasping father, a father choosing a rich old man as husband for his daughter, the deception of a prospective aged husband by marriage to a young man, the loyal wife and mother, the separation of a family and their eventual reunion, the temporary banishment of the hero, father and daughter conflicts, father and son combats, falsely accused queens, benevolent outlaws, foster children brought up by lowly families, the recognition of long-lost children by means of costly garments and "jewels," storms at sea, the use of a sleeping potion, the miraculous cure of leprosy, the Eustace Placidus theme of the man pursued by fate—these are some of the elements in the stories of the *Farewell* which account for its popularity and show its relationship to the drama.

The introduction is a model of conciseness and clear exposition. The editor's plan of shifting details of evidence to the Notes and Appendix at the end of the text enables him to keep the main account relatively simple and unencumbered by excessive paraphernalia. Those who seek supporting detail regarding allusions and references and sources of plots are referred to the Notes and Appendix. This arrangement makes for clearness and compactness without neglecting matters which scholars may expect to find.

Important topics in the introductory material are 1) "Rich as a Borrower," 2) "Cinthio, L. B., and the *Farewell*," 3) "Rich as a Lender," and 4) "The *Farewell* and Shakespeare."

In the study of Rich's borrowing the editor shows that the author of the *Farewell* had a very wide range of source material. The first story, "Sappho Duke of Mantona," utilizes at least two

dozen different sources, ranging from plot outlines, as in the Eustace-Placidus legend, to fairly long passages taken verbatim from Painter's *Palace of Pleasure,* a conclusion suggested by Underdowne's translation of Heliodorous' *Aethiopica,* proper names from Painter, and phrases, etc., taken from contemporary poets. This procedure, the editor is convinced, was made possible by Rich's use of a commonplace book into which he had transcribed many of the borrowed passages which appear in "Sappho" and other stories. Apparently Rich learned something from his attempt to weld together such a variety of materials in his first story. Thereafter he drew from fewer sources and achieved more compactness and unity.

This method is well illustrated, as the editor shows, in Rich's use of Cinthio. The three stories depending in large part upon Cinthio are probably the best in the collection. These are "Nicander and Lucilla," "Fineo and Fiamma," and "Gonsales and his Vertuous Wife Agatha." The editor's discussion of the way Rich uses the Cinthio materials is a penetrating exposition revealing much about Rich's technique and art. The discussion of Rich and Cinthio involves the study of the identity of "L. B." to whom Rich acknowledges indebtedness. A careful sifting of the evidence establishes a strong probability that "L. B." was Lodowick Bryskett, but strong as the argument for Bryskett is, the editor refrains from any dogmatic conclusions.

Though Rich was a free borrower from his antecedents and contemporaries, he was also a lender; in other words, subsequent authors, especially dramatists, borrowed freely from Rich. At least ten plays of the Elizabethan-Jacobean period borrow plot materials from the *Farewell.* It is sufficient here to mention some of the dramatists who are known to have used Rich's stories. These are Shakespeare, Shirley, and Shackerly Marmion. Other dramatists, possibly the authors of plays based on Rich's *Farewell,* are Middleton, Rowley, and Massinger.

In the Elizabethan period all roads lead to Shakespeare. It has long been known that he used the second story, "Apolonius and Silla," in the composition of *Twelfth Night.* Professor Cranfill discovers that the debt to Rich's stories is much more extensive.

Citing Mrs. Bruce's discussion of *The Merry Wives of Windsor*

and Rich's "Two Brethren and Their Wives" and supplying evidence of his own, Cranfill makes out a strong case—to me, a convincing one—for the debt of *The Merry Wives* to the "Two Brethren." In his discussion of the possible debt of *Othello* (pp. l–lii) to the first and second stories in the *Farewell,* the editor is perhaps overly cautious. This is hardly the place to summarize the evidence to show the relationship of this great tragedy (especially Act I and II) to "Sappho" and "Apolonius." The editor writes: "Whether the series of similarities between Othello and the stories amount to proof that Shakespeare drew from Rich certain incidents for one of the greatest tragedies, each reader may decide for himself. In my opinion the similarities are, at the least, too interesting to be overlooked." Having studied closely the passages in question and the editor's evidence, this reviewer is convinced that Shakespeare was remembering passages he had read in the *Farewell,* perhaps years earlier, and brought these into service in the first two acts of *Othello.*

One is impressed by the wide range of the editor's reading in Elizabethan fiction and poetry, as well as in the Italian, French, and Latin sources, such as Belleforest, Cinthio, Straparola, and Bandello. This is essentially a study in comparative literature, and more of such studies are needed in Elizabethan fiction. Students of Elizabethan fiction and drama are in Professor Cranfill's debt for a sound, scholarly, and critical text of the *Farewell,* written with full knowledge of its provenance and influence, and expressed in a style that is at once perspicacious and elegant.

# In Defense of a Henry James Collection

EDWIN T. BOWDEN

SOMETHING of the magnitude of a complete collection of Henry James is suggested by the fact that in his own lifetime, and shortly after in the posthumous volumes, he published some eighty titles under his own name, not to count the several editions of collected works that were often heavily revised. In addition, he contributed to one extent or another to some thirty-five other titles not published under his own name. And then his contributions to periodicals ran to nearly six hundred items. To further add to the number, most of his books were published on both sides of the Atlantic, so that the total number of editions is almost doubled, and occasionally subsequent editions of the same title were so significantly revised that they are a necessary and important part of a collection.

To build such a collection is a challenging task. And yet it is one that the University of Texas should undertake, or better—complete. There are a number of arguments for the undertaking, some quite clearly material and others more intellectual or educational in nature. The first and most obvious, although perhaps not yet sufficiently recognized by some, is that Henry James is now one of the great American "classic" authors, to be considered in the same category with Nathaniel Hawthorne or Herman Melville or Walt Whitman or Edgar Allan Poe, as he was in the recent influential *Eight American Authors; a Review of Research and Criticism* published in 1956 by the Modern Language Association. It is perhaps not proof of the point, but it is of importance to a university to note that in a survey reported in *College English* by James Woodress in 1957, it was found that more doctoral dissertations in all universities had been written on Henry James, with thirteen more still in progress, than

on any other American author except for Emerson who with seventy-nine dissertations completed topped James by only one. It is the duty and the interest of a great American university to support this kind of scholarly activity, particularly on an American author. Or to put it more directly, Henry James simply deserves to be well represented in any good university library, and more than well in a great one.

James needs a large collection too because so few editions of his books reproduce others with any degree of exactness, and modern reprints are only partially satisfactory. James was not only a prolific author but a careful and exacting one too; he was constantly revising old works as well as writing new ones. The collected novels and tales of the "New York Edition," 1907–1909, probably represent his greatest series of revisions, but many of his other volumes were revised from time to time, particularly in the transition from periodical to separate volume. The modern reprint tends to reproduce only the last revision, and a careful student of James must always go back to compare the last version with the earlier ones, if only to make sure that his text *is* the only one.

Once the desirability of a good collection is granted, the only practical conclusion is that the time to build it is now, partly because a good collection creates its own use—and the sooner the better for the University—and partly because a great many of James's books are still available in the market. With a few exceptions, all of the major items in the James bibliography may be found by diligent search, and may still be purchased at a reasonable price. How long they will remain available and at how reasonable a price is an open question, although unfortunately one that can be answered with a good deal of certainty. The number of copies printed of each volume varies from a few hundred up to a few thousand, but the average printing, according to Leon Edel and Dan Laurence's *Bibliography of Henry James*, would seem to be about a thousand. Over the eighty-odd years since the publication of his first book, many copies of all of his books must have been destroyed, some simply worn out, and a great number picked up by libraries over the world. As James's worth and reputation become increasingly recognized, the few copies left on the market are inevitably going to become more difficult to find and the bidding for them increasingly com-

petitive. Just in the last ten years the market price of James has gone up sharply. Over the next ten it will undoubtedly go still higher.

Finally, one of the most immediate arguments for a great Texas collection of James is that the University already has a very strong one to build upon. There is so much, in fact, that listing it here in detail would be out of the question, although a general description will give a fairly accurate impression. Edel and Laurence list seventy-nine James titles before 1920, not counting the three different sets of collected works, that may be collected as first editions. Of those, the University has all but six in either the American or the English first edition, and the majority in both. Of those missing, four are extremely small and restricted editions, with only eight, five, two and one copies of each known to exist. So in effect the Library is missing only two possible titles in some form of the first edition. Of those books that James contributed to during his lifetime, the Library does not have so good a showing, holding only nineteen out of the thirty-six titles. The strength of the present collection is in James's own books. Its strength may perhaps be pointed to more convincingly by an actual count. In numbers, the Library now holds one hundred seventeen titles in American or English first editions or significant later editions that have textual value, again without counting the collected works or James's contributions to other books or a significant number of "duplicates" that have bibliographical or associational interest.

The strength is not simply in numbers. A few of the copies, of course, are used and battered ones that have given honorable service in the reading stacks. Some two dozen are rebound in attractive matched leather bindings, an unfortunate practice that earlier collectors occasionally followed. But by far the majority are good copies in original binding. Somewhat parenthetically, Edel and Laurence in their bibliography list all the variant bindings that they could find. A number of the Library's titles are there in several different bindings, some not listed in the bibliography. Since one must draw the line somewhere, however, it does not seem necessary for the Library to try to collect the various bindings; they have bibliographical value but in themselves no textual importance, and it is text that is of primary importance to a university library. A few copies are in such fine condition, however, that they may be used

to illustrate the appearance of James's books on the day of publication. The T. E. Hanley collection, for instance, has a particularly fine *Princess Casamassima,* 3 vols., London, 1886; a nineteenth century "three decker" that looks as though it had just come from the press. Both the Hanley and the general collections have the little paperbacked, cheaply bound *An International Episode,* 1879, that was originally published at twenty cents in "Harper's Half-Hour Series" and is now so difficult to find in good condition.

The collection is strong too in that it has most of the volumes that are particularly difficult to find. With the exception of those extremely limited editions of fewer than ten copies, in fact, it has almost all of the editions that constitute the tough ones: the English multi-volume editions, for instance, of *The Europeans,* 2 vols., 1878; *The Portrait of a Lady,* 3 vols., 1881; *The Bostonians,* 3 vols., 1886; *The Reverberator,* 2 vols., 1888; or *The Tragic Muse,* 3 vols., 1890. In addition to *An International Episode,* it has a fine copy of the first edition of *Daisy Miller* from the "Harper's Half-Hour Series." It has almost all of the very early volumes, including *A Passionate Pilgrim,* 1875, James's first book, imported into England and hand stamped with the name of the English importer under the American publisher's imprint. And it has a number of those elusive items that the private collector finds so difficult to discover for himself: *Notes by Mr. Henry James on a Collection of Drawings by Mr. George Du Maurier,* 1884, for instance; or *The Proceedings in Commemoration of . . . the Birth of Nathaniel Hawthorne,* 1904, of which only two hundred fifty copies were printed; or the edition of *Views and Reviews,* 1908, limited to one hundred sixty copies. It even has the deluxe American edition of the "New York Edition" of the novels and tales, 24 vols., 1907–09, limited to 156 copies, with autograph letter set in.

With the exception of a good handful of letters, particularly those to the family of W. W. Story whose biography James wrote, there are no James manuscripts in the collection. But there are a few books by other authors from James's personal library at Lamb House, with his signature on the fly leaf, and there are seven presentation copies of James's own books. Three of these, from the T. E. Hanley collection, are of particular interest: the first English edition, limited issue, of *A Little Tour in France,* 1900, that James presented

to Mme. Alphonse Daudet; and the first English edition of *The Sacred Fount,* 1901, and first English edition of *The Wings of the Dove,* 1902, both of which James presented to H. G. Wells.

Such show pieces are of interest and of value, of course, and are always prized, but the Library must first of all have the texts themselves. The following are the volumes of importance that the Library still lacks. With them, it would have as reasonably near a complete collection as it needs.

(Numbers in parenthesis are the identifying numbers in Edel and Laurence, *A Bibliography of Henry James,* London: Rupert Hart-Davis, 1957.)

## ORIGINAL WORKS BY HENRY JAMES

*Foreign Parts,* Leipzig: Tauchnitz, 1883. (A2b)
*Roderick Hudson,* 3 vols., London: Macmillan, 1879. (A3b)
*French Poets and Novelists,* Leipzig: Tauchnitz, 1883. (A5b)
*Confidence,* 2 vols., London: Chatto and Windus, 1880. (A11a)
*The Portrait of a Lady,* Boston: Houghton, Mifflin, 1882. (A16b)
*The Siege of London,* Leipzig: Tauchnitz, 1884. (A19b)
Novels and Tales, Collected Edition, 14 vols., London: Macmillan, 1883. (A20)
[Walter Besant], *The Art of Fiction,* Boston: Cupples, Upham, 1885. (A25)
*The Private Life,* London: Osgood, McIlvaine, 1893. (A39a)
*The Spoils of Poynton,* Boston: Houghton, Mifflin, 1897. (A48b)
*Italian Hours,* London: Heinemann, 1909. (A67a)
*Notes on Novelists,* London: Dent, 1914. (A73a)
*Glasses,* Boston: Phillips, [1917]. (A74b)
*England at War,* London: Central Committee for National Patriotic Organizations, [1915]. (A75)

## BOOKS TO WHICH JAMES CONTRIBUTED

Emile Zola, *Nana,* London: Vizetelly, 1884. (B1a)
*A Catalogue of the Drawings by Mr. Edwin A. Abbey for "She Stoops to Conquer,"* New York: Grolier Club, 1886. (B3)
*The Art of Authorship,* ed. George Bainton, New York: Appleton, 1890. (B5b)

Alphonse Daudet, *Port Tarascon,* London: Low, Marston, Searle and Rivington, 1891. (B6b)

*Catalogue of a Collection of Drawings by Alfred Parsons,* London: Fine Art Society, 1891. (B7)

Wolcott Balestier, *The Average Woman,* New York: United States Book, [1892]. (B10b)

*"The Quest of the Holy Grail" by Edwin A. Abbey,* London: [N.P.], 1895, or New York: Russell, 1895. (B 13 a or b)

Hubert Crackanthorpe, *Last Studies,* London: Heinemann, 1897. (B16)

*The International Library of Famous Literature,* ed. Richard Garnett, Vol. XIV, London: The Standard, 1899. (B18a)

*The Universal Anthology,* ed. Richard Garnett, Vol. 28, London: Clarke, and New York: Merrill and Baker, [1901]. (B18b)

Oliver Goldsmith, *The Vicar of Wakefield,* "The Century Classics," New York: Century, 1900. (B19)

Honore de Balzac, *The Two Young Brides,* London: Heinemann, 1902, or New York: Appleton, [1902]. (B21a or b)

Gustave Flaubert, *Madame Bovary,* New York: Appleton, [1902]. (B22b)

*The George Alexander Birthday Book,* London and New York: John Lane, 1903. (B23)

*American Literary Criticism,* ed. William M. Payne, New York: Longmans, Green, 1904. (B24)

# A Note on *Verse:* Joyce Cary's First Book

JAMES B. MERIWETHER

THE PAST TWO YEARS have seen notable additions to the holdings of the University of Texas Library in the field of modern English literature, and several collections of individual authors of this period have already achieved real distinction. The Texas collection of Joyce Cary may now be fairly included among these, despite its small size (about 110 items) compared to the holdings in Joyce, Shaw, or Lawrence, for example. From the estate of the late English novelist, who died in 1957, the Humanities Research Center acquired, early in 1959, nearly a hundred books and pamphlets. This collection included most of the first English editions, from his first novel, *Aissa Saved* (1932), to the three volumes of his second trilogy (1952–1955), the last books published during his lifetime. Among the more important items in this collection was a copy of *The Old Strife at Plant's*, which is a discarded chapter from the novel *The Horse's Mouth*, privately printed in 1956 in an edition of only 100 copies. With it is a separate folder of the drawings which Cary made himself for this limited edition. Other important items included a previously unrecorded binding variant (in red cloth) of *Aissa Saved*, and a signed copy of Cary's 1939 political treatise, *Power in Men*. The collection also contained a number of the first American editions, important later English editions, and translations into twelve foreign languages.

The most notable single addition to the Cary collection at Texas, however, came not from the Cary estate but from a member of the family now living in the United States. In 1908, when the nineteen-year-old Cary was a student at the Art School of the University of Edinburgh, he brought out a small folio volume of his poems, entitled *Verse*. Its present rarity may be judged from the fact that in

the summer of 1958 no copy was to be found in any of the larger British libraries, including the British Museum. At that date there was no copy even in Cary's own collection of his books and manuscripts in the Cary Room of the New Bodleian, or in the library of the University of Edinburgh or the Scottish National Library, where one might be expected to have turned up.

Aside from a copy, now in private hands, which has been promised to the Bodleian, the only copy of *Verse* known to me is the one now at Texas. It was acquired from Professor Lionel Stevenson of Duke University, to whom the book came from his mother, Mabel Rose Cary Stevenson, a sister of Joyce Cary's father. This copy of *Verse* was described briefly in my "Preliminary Bibliography of the English and American editions of Joyce Cary" in Volume I, No. 2 (Summer 1959) of *Texas Studies in Literature and Language*, but its rarity merits a more full description here.

VERSE [*in red*] / BY / ARTHUR CARY / [*ornament, in red*] / ROBERT GRANT & SON [*in red*] / Princes Street, Edinburgh / W. H. SMITH & SON, Wholesale Agents / London

Issued in brown paper covers. Printed on front cover: VERSE [*in red*] / BY / ARTHUR CARY / . The leaves measure 8¾ x 11¾ inches; the top edges are rough-trimmed, the other edges untrimmed. The six folio sheets are bound to the cover by a cord. *Collation*: [1]–[24], as follows: [1] title-page, as above; [2] blank; [3] TO / ARTHUR CARY / MY FATHER / ; [4] blank; [5]–[22] text; [23] Printed by W. H. Smith & Son / At the Arden Press Letchworth and at / 95 Fetter Lane London EC / July MCMVIII / ; [24] THE / ARDEN PRESS [*printer's device separates the two words in this line*] / .

Pasted to the verso of the title-page of this copy is a manuscript sonnet by Cary, inscribed by him for his Aunt "Mab" (Mabel).

The volume contains thirteen poems, including a Prologue and an Epilogue. Not surprisingly, the youthful verse is almost entirely lacking in distinction, and bears no resemblance to the often im-

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*Facing:* Joyce Cary: MS. sonnet (actual size). From the Texas copy of *Verse*, 1908.

O Throstle, sing the dawning day,
The rosy morning mists divide
Before the sun in all his pride
and all the fairies rise to pay
Their due respects, as well they may
To Mab, their queen, & woe betide
The wicked imps, Dull Care must hide
Where royal Mabel Rolds her sway.

O throstle, throstle, sing your best,
and you, ye clouds, that fleck the skies
So ruddy and so soft in hue,
Now let it be, ye clouds, confessed
Queen Mab's voice with the throstle vies
Her cheeks have stol'n their tints from you

By
Arthur Cary

—

To his Aunt.. Mab.

pressive, if unconventional, achievement of the mature poems, *Marching Soldier* (1945) and *The Drunken Sailor* (1947). Andrew Wright, in his recent book on Cary, quotes him as admitting, late in his life, that the poems in *Verse* "were real trash; really very bad indeed for a boy of my age."

But scarcity, rather than literary merit or lack of it, can determine the significance of a book to the literary scholar and research library, and the possession of a copy of *Verse* which appears to be unique in this country adds greatly to the importance of the Cary collection at the University of Texas.

# Canadiana at The University of Texas

JOSEPH JONES

## I

THE ACCELERATING interest in international studies at The University of Texas argues a healthy expansion of outlook. The library in any event must reflect such expansion; properly, it ought to be in the forefront. To this end, an effort is being made to increase the library's holdings in the literature of the British colonies and the British Commonwealth. Happily, a tradition of distinguished work in British history throughout a good many years has nurtured a solid background against which to project such a collection of literature.

There is a steadily growing interest in Commonwealth literature. Writers in many, indeed most, areas of the Commonwealth have been uncommonly active since World War II, and all indications suggest that their achievements will be of such stature as to force themselves upon the attention of literary scholars whose range of vision hitherto has been largely confined to the Anglo-American literary axis. In this connection it is worthy of note that within the Modern Language Association there has been formed a new study-group whose chief attention will be directed towards the Commonwealth. At the first meeting of this group (December, 1958) it was gratifying to see Canadians very much in evidence; the group chairman for 1959, in fact, is a distinguished Canadian scholar-critic, Professor Northrop Frye of the University of Toronto. Professor Frye is well-known locally, having appeared as a lecturer in the University's Program in Criticism in the spring of 1958.

Efforts to keep abreast of such developments have resulted in a steady expansion of library holdings in all the divisions of Com-

monwealth literature that at present may be considered major areas: Canada, India-Pakistan-Ceylon, South Africa, Australia, New Zealand. Late evidence suggests that the new Federation of the West Indies may not be long in forming still another important focus if indeed it has not done so already. Assisting such efforts, a recent gift to the library by Mr. R. T. Robertson, visiting Fulbright lecturer from the University of Otago, New Zealand, has been most welcome. As part of an Anzac Day commemoration held at the University on April 24, 1959, Mr. Robertson presented to the library some thirteen items of bibliography, literary history and criticism, and miscellaneous prose, together with a number of periodicals, eight books of fiction, and twenty-one books of poems. The fact that these books date mainly from the 1950's is in itself evidence of the virility and scope of literary activity in one of the smaller dominions. Samples include James K. Baxter's *The Fire and the Anvil* (Wellington 1955), Maurice Duggan's *Falter Tom and the Water Boy* (Hamilton, N. Z. and London, 1958), Janet Frame's *Owls Do Cry* (Christchurch 1957), A. R. D. Fairburn's *Poetry Harbinger* (Auckland 1958), Denis Glover's *Arawata Bill* (Christchurch 1953) and Allen Curnow's *Poems 1947–57* (Wellington 1957). To most readers, in all likelihood, the names of these authors are unfamiliar; and it is not surprising that publication in small editions at so great a distance has not brought them more generally into view.

There is less reason, on the other hand, why Canadian authors should not be better known in Texas and other parts of the United States. Who *are* the Canadian authors? it may be asked. Everybody knows Stephen Leacock of McGill, of course, and there are some who may recall such figures as the popular novelist Ralph Connor (Rev. Charles William Gordon) of *Sky Pilot* and *Man from Glengarry* fame. It is safe to predict, however, that not many otherwise well-read Americans could name more than half a dozen Canadian authors at most, though they may in fact have read the books of twice that number. Some are well known but by no means always identified as Canadians: Morley Callaghan, for example, Hugh McLennan, or possibly even Mazo de la Roche. Such ignorance will not perpetually prevail; one sign that it will not is the establishment in 1959 of a handsome quarterly, *Canadian Literature*, published by

the University of British Columbia. This new journal, it may be hoped, will serve somewhat the same function of revitalizing and directing the study of Canadian literature as did the establishment of *American Literature* in 1929. Another thirty years should see very significant changes in the attitude towards Canadian writers along with those of the Commonwealth generally.

## II

What, in more specific terms, has the library been doing? Over the past two years some three hundred Canadian items have been acquired by direct order from second-hand catalogues, and the number acquired through channels of regular order, in addition to acquisitions by bulk purchase and through other means, would probably double this figure. Apart from histories, official documents, and works of scholarship, it may be said that most of our Canadian books are of quite recent acquisition.

Before continuing with mass-statistics it may be of interest to look at a few individual writers. Included with the Bieber Collection of American Poetry acquired in 1922 were a number of Canadian items, inevitably—by Canadians with an American reputation, or quasi-expatriates who became more closely identified with American than with Canadian literature. Such a figure was Bliss Carman, who is uncommonly well represented at Texas by some twenty-four titles. Other poets have fared much less fortunately; out of nineteen published works by the ranking patriarch of contemporary Canadian poets, E. J. Pratt, we have at present only four; at least a dozen titles must be added before our holdings can be regarded as adequate for the complete study of this very impressive poet, who bulks considerably larger on the Canadian literary scene than a poet like Carman does now or is likely to in future.

Any sizable library might be expected to hold a number of Stephen Leacock's books, and ours is no exception; there are hardly more than a half-dozen titles, in fact, that we do not have, and these are not among the more essential ones. It would be desirable, however, to add the brief "book store study" *The Methods of Mr. Sellyer*, written for the Convention of the American Booksellers Association in 1914, together with a longer work bearing a related

title, *The Perfect Salesman*, 1934. Perhaps a re-reading of Stephen Leacock is indicated for languishing booksellers!

A woman humorist-essayist named Nellie Letitia McClung (1873–1951), hardly known outside of Canada, is eminently worth reading alongside a more famous Canadian like Leacock. Of Mrs. McClung's twelve works of fiction we have recently acquired five, together with her autobiography published in two parts as *Clearing in the West* (1935) and *The Stream Runs Fast* (1945) and her two volumes of addresses, essays, and sketches.

Mention of Mrs. McClung calls to mind a remarkable pair of sisters writing during the middle and later part of the nineteenth century: Susanna Strickland Moodie (1803–1885) and Catherine Parr Strickland Traill (1802–1899). Mrs. Moodie's *Roughing It in the Bush* (1852) is a classic—perhaps *the* classic—of a whole genre of pioneering narratives by women which emerged from the experience of British emigration from approximately the 1830's to the 1860's. These of course have American counterparts. Mrs. Traill's *The Backwoods of Canada* (1836), which we hold, is a parallel to Mrs. Moodie's volume written about the same time but published later; and to her talents as story-writer and autobiographer Mrs. Traill added those of practising naturalist. We hold her *Studies of Plant Life in Canada* (1885) and *Pearls and Pebbles; or Notes of an Old Naturalist* (1894) but still lack *Canadian Wild Flowers* (1869), painted and lithographed by Agnes Fitz Gibbon, for which Mrs. Traill furnished the botanical descriptions. Other names might be mentioned, but all taken together would scarcely place us very high. Much remains to be done.

## III

The task of assessing our holdings in Canadiana has been rendered much easier and more accurate by the recent appearance of Professor R. E. Watters' excellent *Check List of Canadian Literature and Background Materials, 1628–1950*, published by the University of Toronto Press early in 1959. In checking through the various categories set up by Professor Watters (poetry, fiction, drama, bibliography, biography, education, essays and addresses, local history and description, religion and morality, social history, scholar-

ship, travel and description) it is immediately evident that our library has kept reasonably well abreast with Canadian scholarship (on non-Canadian subjects): a marked copy showing our holdings reveals that this section is passable. All the others are as yet quite spotty, with an occasional brief spurt of strength.

The comparatively few works we hold under such a division as "religion and morality" are of interest not only because our library is accessible to the growing number of theological students in the several Austin seminaries but because the narratives and reminiscences of early Canadian preachers are frequently documents of social as well as ecclesiastical history. It is not uncommon to encounter amateur novelists or poets among these men, and a biographical and genealogical survey would probably reveal even more novelists and poets among their sons and grandsons. It is instructive to set such Americans as Peter Cartwright or Edward Eggleston alongside, say, the Rev. Adolphus Egerton Ryerson. The writings of the Jesuit fathers and later Catholics form an equally vital part of Canada's total religious heritage. Here, perhaps, it should be said that the library has not yet attempted acquiring French Canadiana on any sizable scale, and it is likely that no very determined effort will be made to do so, since nearly any student in this specialized area would find himself inevitably obliged to spend time in Eastern Canadian libraries anyway.

Using Professor Watters' checklist as a guide, it has been possible to make a comprehensive inventory of our Canadiana as of about October 1, 1959. The result of such an inventory reveals that our needs at present may be better described in terms of writers' names than of single volumes or series of volumes: in many instances the catalogue is entirely blank. The following lists of Canadian writers are highly selective, but at the same time somewhat distributive as between major figures and those of less importance. Every writer represented here has several titles to his credit; figures in parentheses show the number of titles, if any, we now hold. A number of names have been omitted for the reason that our holdings are already beginning to look fairly respectable: Leacock, for instance, or Bliss Carman, Sir Gilbert Parker, Nellie L. McClung, William Henry Drummond, Thomas Chandler Haliburton, Charles Mair,

Frances Brooke, Morley Callaghan, Wilfred T. Grenfell, Charles William Gordon ("Ralph Connor"), Basil King, to name a few. It is to be hoped that for poetry and fiction especially there may be some readers of the CHRONICLE who recognize certain names as present on their shelves and who will part with a few titles to enrich a growing collection.

*Poetry:*

Patrick Anderson
Earle Birney (1)
Arthur Stanley Bourinot (2)
Charles Frederick Boyle
Charles Tory Bruce
Wilfred Campbell (1)
Edward John Chapman
George Cockings
Louis Dudek (1)
Hyman Edelstein
Alexander Louis Fraser
Oliver Goldsmith (1794–1861)
Charles Heavysege
Emily Pauline Johnson
William Kirby
Abraham Moses Klein (1)
Archibald Lampman (1)
Irving Layton
Wilson MacDonald (3)
Tom MacInnes (2)
Isabel Ecclestone MacKay (1)
Alexander McLachlan
Thomas O'Hagan (2)
Marjorie Pickthall (2)
E. J. Pratt (4)
Lloyd Roberts (1)
Duncan Campbell Scott (3)
Frederick George Scott (3)
Francis Joseph Sherman (2)
Raymond Souster
Arthur Stringer (3)
Amelia Beers Warnock ("Katherine Hale")

*Fiction:*

Grant Allen (6)
Irene Baird (1)
Leslie Gordon Barnard
William Richard Bird
John Preston Buschlen
Grace MacLennan Campbell (1)
Philip Child
Arthur Murray Chisholm
Hiram Alfred Cody (1)
Louis Arthur Cunningham
Sara Jeanette Duncan
William Alexander Fraser (3)
Philip Freund (2)
Hugh Garner
Gwethalyn Graham
Frederick Philip Grove (2)
Roderick Haig-Brown
William Henry Pope Jarvis
Agnes Christina Laut (1)
William Douw Lightall
Madge Hamilton Macbeth (1)
Jean Newton McIlwraith (1)
Isabel Ecclestone MacKay (1)
Archibald P. McKishnie
Susanna Strickland Moodie (1)
Frederick John Niven (3)

Isabel M. Paterson
Roger Pocock
John Richardson
Theodore Goodridge Roberts
Laura Salverson
Robert James Campbell Stead (1)
Arthur Stringer (2)
Adeline Margaret Teskey
Robert Watson

*Biography and Autobiography:*

Charles Marius Barbeau (1)
Emily Carr
John Wesley Dafoe
Joshua Fraser
Oliver Goldsmith (1794–1861)
Daniel Cobb Harvey
William Kirby
Thomas D'Arcy McGee
William Lyon Mackenzie
Jack Miner
Lorne Albert Pierce (2)
John Richardson
John Clarence Webster

*Essays:*

George Stansfeld Belaney (Grey Owl)
John Wilson Bengough (1)
Bliss Carman
Roderick Haig-Brown
Joseph Howe (1)
Archibald McKellar McMechan
Thomas O'Hagan
Lorne Albert Pierce

Looking at the matter somewhat differently, now, with Watters still as the guide, the *Checklist* contains approximately 12,000 titles, held in slightly more than fifty libraries, almost exclusively Canadian. Of these, we hold slightly over 1500, with principal emphases in poetry, fiction, biography, scholarship, and travel-description. In no department can we be described as strong; in books of scholarship, percentagewise, we are least weak, with 196 titles out of somewhat over 600 possibles. Undoubtedly we have known the Canadians better as historians or as literary scholars and critics than as creative writers; the current state of our holdings proves this.

Naturally, no one library holds all 12,000 of Watters' titles; if it did, it would be the perfect or near-perfect collection of literary Canadiana with supporting background. Several Canadian libraries do hold a good share, however, and it may be expected that as various ones become aware of their deficiencies they will be more active

in filling and balancing their collections, and that rare or semi-rare items will be increasingly difficult to obtain after a few years of such activity.

Only two American libraries—the Library of Congress and Brown University (Harris Poetry Collection)—are included among the institutions surveyed by Watters. We can make no pretense of comparing ourselves with the Library of Congress, of course, and as for Brown University it seems evident that Canadian holdings there, in poetry, are quite often rare and perhaps unique: in that particular the Harris collection would seem to resemble our Bieber collection. Our poetic Canadiana, by contrast, represent the better-known and in general the more recent authors. By a quick count the Brown University collection shows somewhere around 220–225 titles, and we now hold 190, not many of which appear to duplicate Brown's. Neither of these two American libraries, however, holds as yet even as much as ten per cent of the aggregate total; and the citation of such statistics is of significance chiefly in pointing up the opportunity for a friendly rivalry in building towards something really outstanding.

## IV

Opportunities for increasing our holdings are fair to good, and probably will continue so for some time. There are numerous active booksellers in Canada, whose catalogues we regularly receive, and prices are not yet in the specialty-range, except for relatively few items. We have not as yet acquired many volumes still in print, to be had simply for the ordering; and it is here that a few extra thousand dollars, judiciously spent, could provide strength that in later years will be costly and tedious to come by.

An increasingly useful Canadian collection at The University of Texas, then, may be said to be now in its early stages. We have set the direction and are in a good position to specify our needs. The collection undoubtedly will continue to grow, and its growth can be much assisted and accelerated by timely gifts. When it is recalled that the literature of Canada may still be considered in some respects the expression of a pioneering people, and that the literature of the

Southwest until very recently has been very much in the idiom of the frontier, it seems all the more appropriate that Canadian writers should be read and studied not only south of the Red River in Manitoba but south of the Red River that bounds Texas and Oklahoma.

# Thirty-five Years of Hertzog Printing

LLERENA FRIEND

ONE OF THE GIFT BOOKS coming to the Barker Texas History Center in 1959, as a part of the Marion Burch Smith Collection from Mr. C. R. Smith, is the special edition of Tom Lea's *King Ranch*, printed on all-rag paper and bound in a replica of the King Ranch saddle blanket with the Running W brand. In his review of the book in the Dallas *News* for September 15, 1957, Walter Prescott Webb commented: "It is these volumes, bearing the King Ranch imprint, that the collectors will fight over." The format was the result of long and painstaking work by Carl Hertzog, "internationally famous book designer and printer," and this *de luxe* edition of *King Ranch* is not the only Hertzog book which collectors covet.

The 1951 *Flowsheet*, the yearbook at Texas Western College, was dedicated to Carl Hertzog, "printer, scholar of printing, teacher and humanist." That dedication, worded by Tom Lea, read in part:

> By an example of uncompromising and painstaking effort to produce fine printing, by talk and by teaching related to it, Carl Hertzog has raised the standard of Southwestern taste and given his community a lasting ornament not only in his work but in his influence for good.
>
> Beyond that, his knowledge and craftsmanship, his desire for perfection, in the arrangement of type upon a printed page, have traveled beyond localism and brought him honor and recognition from across the land. Experts praise his work, book collectors seek it for its excellence.

Hertzog came to Texas in 1923, set up his own printing establishment in 1934, and began his collaboration with his fellow El Pasoan Tom Lea in 1937. One begins to hunt Hertzog items in a catalogue by looking under Tom Lea author entries. About 1948

Hertzog became lecturer in art, English, and journalism at Texas Western College, where he teaches book design and typography. As head of the college press, he has accumulated the type and materials which enable him to carry out his objective of making a book harmonize with its subject matter. The special "tone" characteristic of a Hertzog book requires, however, more than the tools of the trade. Perhaps a paragraph from a Hertzog letter will explain how it is accomplished:

> I am the luckiest printer since Gutenberg because I "get into the act"—when a project is started I go on a trip with the author and illustrator and see the land and the people. How many printers ever get this far into the act? It gives me ideas for color and texture and other style factors, and I get a feeling for the subject that makes me want to do a good job. I never heard of another printer being so fortunate. When I get this far "in" I can also help the author once in a while.

When the Association of University Presses met in Austin in June of 1959, a display was arranged to show the work of this best known of Texas printers, but preparation of that display indicated the need of a bibliography. A tentative list, including items located in the University of Texas Library, chiefly in Barker Texas History Center, and in the library of Mr. J. Frank Dobie, was submitted to Mr. Hertzog as a trial run. He suggested deletions and inclusions, made corrections on dates, and sent a list of private editions not found in the library holdings. He commented on the perplexities and complexities of indicating "inserts, blanks and illustrations" to show the actual size of a book. That issue is solved here, wherever possible, by following the cataloger's collation as shown in the catalogs of the University Library and the Library of Congress.

Mr. Hertzog is sympathetic also with the difficulties of indicating variants which arise from special bindings, reprints, changes in the color of end sheets, and the use of different coloring for maps. There is no attempt here at completeness in indicating such variants, but again a Hertzog paragraph will indicate the possibilities in a single piece, *The Spanish Heritage of the Southwest*, of which there was a basic edition of 525 copies bound in boards with adobe printed sides and buckram backstrip stamped in gold:

Variations: 50 copies were printed on Tan colored paper; 9 copies were bound in Morocco by Bennett (New York); 24 copies had the first drawing hand-painted in colors by Cisneros; and 925 copies were made in a pamphlet edition using ordinary paper. The original drawings were first published in the *Flowsheet* of Texas Western College with the understanding that the drawings could also be used in a book to be published later. Thirty sets of prints were taken from the annual and put together in a plastic binding with a yellow cover.

*1924*

WHITE, OWEN PAYNE

*Just Me and Other Poems* by Owen White. El Paso, Texas, The McMath Company, 1924. 55 p. 25 cm.

"Of this book there have been printed, on old Stratford paper, at the House of McMath and in the city of El Paso, in the Month of October, nineteen hundred and twenty-four, two hundred and seventy-five copies. The typography is by J. Carl Hertzog."

*1925*

MACCALLUM, ESTHER DARBYSHIRE (comp.)

*The History of St. Clement's Church, El Paso, Texas, 1870–1925.* Compiled by Esther Darbyshire MacCallum. [El Paso, Texas, McMath Company, 1925]. 159 p. 22.8 cm.

"Typography of J. Carl Hertzog."

*1937*

LEA, NANCY

*The Notebook of Nancy Lea, 1932–1935.* [Edited by Tom Lea] El Paso, Texas. Press of Carl Hertzog, 1937. 266 p. (port.) 23.5 cm. Twenty-five copies printed.

*1938*

FLATO, WILLIAM

*Mary Smith Price.* [A short biography of a pioneer business woman, with testimonials.] [El Paso, Texas, C. Hertzog, 1938]. 26 p. 28 cm. Fifty-five copies printed.

STINSON, BUCK AND CARL HERTZOG

*Honor Your Partner.* [El Paso, Texas, C. Hertzog, 1938]. 32 p. 19 cm. 1000 pamphlets printed.

*1939*

CATLIN, GEORGE

. . . *Westward Bound a Hundred Years Ago.* Sketches by Tom Lea. The Pass of the North. [El Paso, Texas, C. Hertzog] 1939. 3 p.l., 10 numb. l., 1 l., illus. 27 cm.

"One hundred and fifteen copies of this book have been printed, numbered and signed by the artist."

Excerpts from Catlin's *Letters and Notes on the Manners, Customs, and Condition of the North American Indians.*

EL PASO, TEXAS. CENTENNIAL MUSEUM GALLERY.

*Exhibition of the Fifty Original Drawings by Tom Lea, illustrating the new volume by J. Frank Dobie:* Apache Gold & Yaqui Silver, *April 10 to 14, 1939, Centennial Museum Galley, El Paso, Texas.* [El Paso, Texas, C. Hertzog, 1939]. [4] p., illus. 22.5 cm. List of illustrations, with comment by J. Frank Dobie.

MILLER, TOWNSEND

*A Letter from Texas,* by Townsend Miller. Dallas, Neiman-Marcus, 1939 [16] p., 1 l. 27.5 cm.

"This poem was set by hand in Goudy Truesdell type the matrices of which have been destroyed. 415 copies have been printed of which 300 are for sale. Carl Hertzog, El Paso, Texas."

A second edition, using smaller type and smaller in size, was done in 1944.

*1941*

[LEA, TOM]

*Randado.* [El Paso, Texas, printed by Carl Hertzog, 1941]. [11] p., 1 l., illus. 29.5 cm.

"Text and pictures by Tom Lea."

"100 numbered and signed copies, of which 25 are for sale, have been printed by Carl Hertzog at El Paso, Texas—February, 1941."

*1942*

BANDELIER, ADOLPH FRANCIS ALPHONSE

. . . *The Unpublished Letters of Adolphe F. Bandelier, Concerning the Writing and Publication of* The Delight Makers. With an introduction by Paul Radin. El Paso, Texas. C. Hertzog, 1942. 2 p.l., viii–xv, 33 p., 1 l. incl. front. (port.) fold. facsim. 22.5 cm. At head of title: "Southwestern Archaeologia."

"Two hundred ninety five numbered copies have been printed by Carl Hertzog at El Paso, Texas, 100 for Charles P. Everitt and 195 for the printer of which 145 are for sale."

LANIER, SIDNEY

*Letters: Sidney Lanier to Col. John G. James.* Austin, Texas, The Miriam Lutcher Stark library, University of Texas, 1942. xv, [1], 15, [1] p., front. (port.), 1 illus., facsim. 22 cm. In slide case.

"One hundred and sixty-five copies of this book have been printed at El Paso, Texas, by Carl Hertzog, and the type destroyed."

Introduction signed: Margaret Lee Wiley.

STEVENS, FLORA ELLICE

*Shores of Nothing,* by Flora Ellice Stevens . . . Waco, Texas. [El Paso, Texas, Printed by Carl Hertzog] 1942. 2 p.l., 40 p., 1 l. 22 cm.

"One hundred and fifteen copies have been printed by Carl Hertzog at El Paso, Texas, for Arthur Ewing Stevens November 1942 and the type has been distributed."

WRIGHT, SOLOMON ALEXANDER

*My Rambles as East Texas Cowboy, Hunter, Fisherman, Tie-Cutter,* by Solomon Alexander Wright; arranged, with introduction by J. Frank Dobie; illustrations by B. E. Lewis. Austin, Texas, Texas Folklore Society, 1942. 3 p.l., ix–xiii p., 1 l., 159 p. incl. double front., illus. 22.5 cm. Half-title: Range Life Series.

"Printed by Carl Hertzog, El Paso, Texas."

*1943*

BENEDICT, CARL PETERS

. . . *A Tenderfoot Kid on Gyp Water.* . . . Introduction by J. Frank Dobie. Austin, Texas, The Texas Folklore Society; Dallas, The University Press, 1943. 4 p.l., xiii–xviii, 115 p. front., 2 pl. on 1 l., ports. 22.5 cm. Half-title: Range Life Series, under general editorship of J. Frank Dobie.

"550 copies of this book have been printed and the type melted. Carl Hertzog—El Paso, Texas."

MCCAULEY, JAMES EMMIT

*A Stove-up Cowboy's Story,* by James Emmit McCauley; introduction by John A. Lomax; drawings by Tom Lea. Austin, Texas, Texas Folklore Society; Dallas, The University Press, 1943. 3 p.l., xi–xxii, [2], 73 p. front. (port.), illus. 22 cm. Half-title: Range Life Series, under general editorship of J. F. Dobie.

"700 copies of this book have been printed and the type melted."

SCHWETTMANN, MARTIN W.

*Santa Rita,* by Martin Schwettmann, with illustrations by Tom Lea. The University of Texas Oil Discovery. Austin, The Texas State Historical

Association, 1943. 5 p.l., xv–xix p., 1 l., 43 p. incl. illus. (incl. ports.) pl. front. 24 cm.

"Four hundred and forty copies printed for the Texas State Historical Association by Carl Hertzog at El Paso."

*1944*

HALEY, J. EVETTS

*Charles Schreiner, General Merchandise; the Story of a Country Store,* by J. Evetts Haley; illustrations by H. D. Bugbee. Austin, Texas State Historical Association, 1944. 1 p.l., vii–x p., 2l., 73, [1] p. front. (port.) illus. 24 cm.

"Title engraving is exact copy of early lithographed stationery used by Charles Schreiner. Typography and design by Carl Hertzog, El Paso, Texas."

From "In Verification and Acknowledgment," p. 72: "Harold D. Bugbee, Western artist of distinction, and Carl Hertzog, printer extraordinary, with fine sensitivity, have converted this story into attractive form in keeping with the traditions of the period, and, I think, the lasting canons of good taste."

LEA, TOM

*A Grizzly from the Coral Sea;* conversation and pictures by Tom Lea. El Paso, Texas, C. Hertzog, printer, 1944. 2 p.l., 32 p., 1 l., col. illus. 21 cm.

"295 copies of this book have been printed and the type and plates destroyed."

*1945*

BOATRIGHT, MODY COGGIN

*Gib Morgan, Minstrel of the Oil Fields,* by Mody C. Boatright. Illustrated by Betty Boatright. [Austin] Texas Folklore Society [1945]. 3 p.l., ix–xi, 104 p., front. (port.) illus. 23.5 cm. (Texas Folk-Lore Society Publication, No. XX. J. Frank Dobie, general editor.)

"Printed at El Paso by Carl Hertzog."

LEA, TOM

*Peleliu Landing.* El Paso, Texas, C. Hertzog, 1945. 2 p.l., 34 p., 1 l., plates. 28.5 x 22.5 cm.

"500 copies printed."

*"Binding* Marine herringbone twill (combat dungaree cloth)." The popular edition was bound in boards with paper covers printed to imitate the twill.

SLATER, ELSIE MCELROY

*El Paso Birds* [by] Elsie McElroy. El Paso, Texas. [Printed by C. Hertzog] 1945. 2 p.l., 58 p., illus. 17.5 cm.

THOMLINSON, MATTHEW H.

*The Garrison of Fort Bliss, 1849–1916,* by M. H. Thomlinson. El Paso, Texas, Hertzog & Resley, printers, 1945. xv, 39 p., 1 l. incl. front., illus. 24 cm. Maps on lining-papers.

From review in *Southwestern Historical Quarterly,* Vol. 49, p. 319: "It is from the Press of Carl Hertzog and will be sought by many for the excellence of its format. The printing is done with Hertzog's customary care; the end papers are especially attractive and of historic value."

## *1946*

BENNETT, JOHN MIRZA

*Letters from England,* written by John M. Bennett, Jr., Colonel, Army of the United States Air Forces. San Antonio, 1945 [i.e. 1946]. 2 p.l., ix–xii, 132 p., illus., plates.22.5 cm.

"One hundred copies of this book have been printed."

From introduction, p. xi: "This volume contains some of the letters written by John M. Bennett, Jr., to our family, also some photographs and a letter from an old friend to me. I have consent from those concerned to print them in book form for distribution among the different members of our large family, for a few friends, and for the libraries of Phillips Academy at Andover and the University of Texas."

CALVIN, ROSS

*River of the Sun; Stories of the Storied Gila,* by Ross Calvin. Albuquerque, University of New Mexico Press, 1946. 5 p.l., xv–xix, 153 p., plates. 24 cm. Colored illustration on t.-p.

From "A Note on the Design," printed on the dust wrapper: "While seeking a design theme for *River of the Sun* I described the project to Tom Lea, . . . and as soon as I mentioned the 'Gila' he thought of Gila Polychrome Pottery. What could be more appropriate for *River of the Sun* than the colors and designs of ancient Indian pottery unearthed along its banks!

"The sienna reds for cloth, end papers, and initial letters are much the same as the colors on potsherds from the *Gila* collected by Dr. Calvin. The sunshine belt of the title page, not a map but a design, required the bright sun colors.

"The end paper design is from a Middle Gila bowl. This Indian design

suggested Bodoni Bold capitals for title page and chapter initials which when doubled in size became designs rather than letters."

—Carl Hertzog

CHICKERING, WILLIAM HENRY

*Letters from the Pacific,* written by William H. Chickering, War Correspondent, to his Family, 1942–1944. San Francisco [i.e., El Paso, Texas, Carl Hertzog, printer] 1946. 2 p.l., ix–xii p., 2 l., 131 p., 2 l., 9, [1] p., port. 24 cm.

"Three hundred copies of this book have been printed."

DEGOLYER, EVERETTE LEE

*The Antiquity of the Oil Industry,* with copious notes and references by the author, E. DeGolyer. The Peripatetic Press. Dallas, 1946. [16] p. 24 cm.

"300 copies printed on hand made paper by Carl Hertzog at his press in the Pass of the North."

This pamphlet was revised in 1947 and published with the imprint: "Godley, Texas, The Peripatetic Press, 1947."

[LEA, TOM]

*Calendar of Twelve Travelers Through the Pass of the North.* [El Paso, Texas, C. Hertzog, printer] 1946. [38] p., col. illus. (incl. ports.) 34 x 26 cm. Cover title: Twelve Travelers.

"365 copies . . . have been produced to commemorate certain notable characters who left their imprints upon the history of El Paso, Texas."

From a review in the *Dallas Morning News,* March 23, 1947: "For after nine years of struggling against setbacks, Tom Lea and Carl Hertzog, both of El Paso, have teamed together to produce what is certainly to be a collector's item and what is assuredly a superlatively fine example of bookmaking. . . . The mere existence of such a book is a rebuke to the slipshod and a challenge to the aspiring."

A "photo reduced" edition (18.2 x 13.7 cm.) was provided by the El Paso Electric Company and presented to the El Paso public schools. The edition included 100 *de luxe* copies and 25,000 pamphlets.

MOSELEY, J. A. R.

*The Presbyterian Church in Jefferson,* by J. A. R. Moseley; drawings by Harold Bugbee. Austin, Texas State Historical Association, 1946. xiii, 52 p. incl. front., illus. (incl. ports.) facsim. 22 cm.

"Six hundred and seventy-five copies of this book have been printed by Carl Hertzog, El Paso, Texas."

From introduction: "Harold Bugbee has favored me by doing the drawings which add so much to the flavor of the book, and Carl Hertzog,

a Texas Gutenberg, has with great patience exercised his remarkable talents in putting the manuscript to the printed page."

PAYNE, LEONIDAS WARREN

*When the Woods Were Burnt.* Published in memory of Leonidas Warren Payne, Jr., Austin, Texas Folk-Lore Society, 1946. [El Paso, Texas. C. Hertzog]. 22 p., port., facsim. 22 cm.

Contents: L. W. Payne, "I Was Here When the Woods Were Burnt," p. 7; John A. Lomax, "The Beginnings of the Texas Folk-Lore Society," p. 17; "First Published Pamphlet of the Texas Folk-Lore Society," facsimile, p. 23.

RANDALL, LORA BELLE (VROOMAN)

*Josiah B. Vrooman (Vroman) His Ancestors and Descendants,* by Lora Vrooman Randall and Florence Vrooman Houghton. El Paso, Texas, C. Hertzog, printer, 1946. 2 p.l., [ix]–xiii, [1], 217 [1] p. front., illus. (incl. port., map, facsim.) 24 cm.

"500 copies of this book have been printed on Ash White Arak book paper from Garamond type with titles in Goudy Text to approximate the Dutch style of the time of the first Vroomans. The orange and white used on the cover are taken from the old national colors of The Netherlands—orange, white, and blue."

RHODES, EUGENE MANLOVE

*The Little World Waddies,* by Eugene Manlove Rhodes, illustrated by Harold Bugbee. Designed and printed at The Pass on the Rio Bravo by Carl Hertzog for William Hutchinson of Cohasset Stage, Chico, California [El Paso, Texas, 1946]. xxv p., 1 l., 234 p., 1 l. incl. front. (port.), illus. 24 cm.

*1947*

DEGOLYER, EVERETTE LEE

*Across Aboriginal America; the Journey of Three Englishmen Across Texas in 1568* by E. DeGolyer. El Paso, Peripatetic Press, 1947. 11 p., facsim.: 557–562 p., illus., map. 29 cm. Facsimile pages of David Ingram's narrative from the 1st. ed. of Hakluyt's *The Principall Navigation, Voiages and Discoveries of the English Nation,* 1589.

"Seven hundred copies of this book printed at El Paso, Texas, by Carl Hertzog." [465 copies on English handmade paper; 235 copies on all-rag paper.]

DOBIE, JAMES FRANK

*My Salute to Gene Rhodes; a Christmas Remembrance* from Bertha

and Frank Dobie. [El Paso, Texas, Carl Hertzog, printer] 1947. 12 p., 1 l. 24 cm.

HAWKINS, WALACE

*El Sal del Rey.* Austin, Texas State Historical Association, 1947. ix, 68 p., illus., maps. facsim. 25 cm.

"This book was designed and printed by Carl Hertzog at El Paso, Texas."

PIPES, JAMES

*The Fabulous 52.* Sketches by Edith Mahier. Natchez, Miss., The Peripatetic Press, 1947. 40 p. 15.8 cm. Double paper cover. 1000 copies.

"Conventional designs by C. H."

*1948*

BISHOP, CURTIS KENT

*This Day in Texas.* [San Angelo, Texas] San Angelo Standard-Times, 1948. (unpaged) [200] p. 23 cm. Paper bound. 1000 copies.

"Designed by Carl Hertzog."

BRONTE, EMILY JANE

*Five Essays, Written in French by Emily Jane Brontë.* Now translated by Lorine White Nagel. With an introduction and notes by Fannie E. Ratchford. [Austin, Texas] The University of Texas Press, 1948. 19, [1] p. 22 cm.

"Printed at El Paso, Texas, by Carl Hertzog."

CLOSSIN, JIMMY AND CARL HERTZOG

*West Texas Square Dances; Dictionary, Around-the-Ring Dances, Quadrilles, Callers Chatter,* by Jimmy Clossin and Carl Hertzog. El Paso, Texas, Carl Hertzog, 1948. 48 p., illus. 23 cm.

"A revised and enlarged edition of *Honor your Partner* . . . by Buck Stinson, edited and published by Carl Hertzog in 1938."

EL PASO. MOUNTAIN STATES TELEPHONE AND TELEGRAPH COMPANY.

*A City and a Service Grow up Together.* [El Paso, Texas, C. Hertzog, 1948]. [20] p. 23 x 30.5 cm. Cover title.

"Front cover by Tom Lea; historical sketches by José Cisneros; historical assistance—El Paso Public Library; typography and design by Carl Hertzog."

HALEY, J. EVETTS (ED.)

*Some Southwestern Trails.* El Paso, Texas, 1948. [27] p., 1 l., illus. 22 x 28 cm.

From preface: "And then with the deft hand of the superb craftsman, the imaginative genius of the real artist, and the hard and tedious work

that each requires before conception grows to finished product, Hertzog devoted himself for months to the few pages that make this little book."

—J. Evetts Haley

LEA, TOM, AND CARL HERTZOG

*Fort Bliss, One Hundredth Anniversary, 1848–1948.* [Designed by Carl Hertzog. Cover drawing by Tom Lea. Incidental sketches by H. Schreck. Map by José Cisneros] El Paso. [Plates and printing by Guynes Printing Company] 1948. [24] p., illus. plates, ports. 31 cm.

NEVILLE, ALEXANDER WHITE

*The Red River Valley, Then and Now; Stories of People and Events in the Red River Valley During the First Hundred Years of Its Settlement.* Illus. by José Cisneros. Paris, Texas [North Texas Pub. Co.] 1948. xiii, 278 p., illus., maps (on lining-papers). 25 cm.

"Designed and produced by Carl Hertzog, El Paso, Texas."

PRATT, WILLIS WINSLOW

*Byron at Southwell: the Making of a Poet;* with new poems and letters from the Rare Books Collections of the University of Texas. Austin, 1948. xi, 145 p., illus., port. 23 cm. (University of Texas Byron Monographs, No. 1).

"Printed at El Paso, Texas, by Carl Hertzog."

TONSON, JACOB

*Jacob Tonson in Ten Letters by and About Him,* edited with introductory essay and notes by Sarah Lewis Carol Clapp. [Austin, Texas] The University of Texas Press, 1948. 32 p., 1 l. 22 cm.

"Printed at El Paso, Texas, by Carl Hertzog."

*1949*

COFFIN, ROBERT PETER TRISTRAM

*The Third Hunger, & The Poem Aloud.* Denton, Texas State College for Women, 1949. 122 p. 24 cm.

"Two thousand copies of this book were produced at El Paso, Texas. Typography and Design by Carl Hertzog."

GOGARTY, OLIVER ST. JOHN

*James Augustine Joyce,* by Oliver St. John Gogarty. The Times Herald, Dallas, 1949 [El Paso, Texas Western College Press, 1949]. [8] p. 23.3 cm. Cover title: James Augustine Joyce.

"One thousand and fifty copies of this booklet printed by Carl Hertzog at El Paso."

HALEY, J. EVETTS

*The Heraldry of the Range; Some Southwestern Brands.* Illustrated by

H. D. Bugbee. Canyon, Texas, Panhandle Plains Historical Society, 1949. 35 p., illus., facsims. 28 cm.

From review in *Southwestern Historical Quarterly,* Vol. 54, p. 372: "The superior craftsmanship of Carl Hertzog is evident in typography and design."

JARRATT, RIE

*Gutiérrez de Lara, Mexican-Texan; the Story of a Creole Hero.* Illus. by José Cisneros and Von Dorn Hooker, Jr. Austin, Creole Texana, 1949. xii, 67 p., illus., map. 25 cm.

From preface: "Most of all, I express my thanks to the Texas State Historical Association, to Mr. Douglass V. Blocker, Jr., and Mr. Carl Hertzog."

LEA, TOM

*Bullfight Manual for Spectators.* Ciudad Juárez, México, Plaza de Toros. [El Paso, Texas, C. Hertzog. 1949]. 24 p., illus. 24 cm. Cover title.

From foreword: "It is a real pleasure to provide this text and these drawings . . . and to see this material, based on some articles I once wrote in the El Paso *Herald-Post,* now gathered together in such pleasant form by my friend, book-printer Carl Hertzog of El Paso."—Tom Lea

Reprinted with new title pages in 1952 and 1957.

MARCO DA NIZZA, PADRE

*The Journey of Fray Marcos de Niza,* [trans. and ed.] by Cleve Hallenbeck. Illus. and decorations by José Cisneros. Dallas, University Press, 1949. 115 p., illus., map. 29 cm.

"1065 copies of this book have been printed at the Pass of the North. Designed and produced by Carl Hertzog."

One of the A.I.G.A. "Fifty Books of the Year."

"The sumptuous and lavish investiture which Carl Hertzog has given his [Hallenbeck's] exciting monograph provides an admirable memorial to his scholarship and zeal." J. T. Winterich in *Saturday Review of Literature,* May 6, 1950.

*1950*

HAWKINS, WALACE

*The Case of John C. Watrous, United States Judge for Texas; a Political Story of High Crimes and Misdemeanors.* [Dallas] University Press in Dallas, 1950. ix, 109 p., illus., facsims. 25 cm.

"Designed by Carl Hertzog."

McKee, Robert E.

*The Zia Company in Los Alamos.* El Paso, Texas, C. Hertzog, 1950. 71 p., illus., ports. map [by José Cisneros]. 23 cm.

"Designed and produced by Carl Hertzog, El Paso, Texas."

Russell, Charles Marion

*Seven Drawings by Charles M. Russell,* with an additional drawing by Tom Lea, all reproduced in the original size, and an essay on these pictures, "The Conservatism of Charles M. Russell," by J. Frank Dobie. Brought together in a portfolio by Carl Hertzog at El Paso, Texas. [copyright 1950 by C. R. Smith]. [4] p., 8 plates (in portfolio) 56 cm.

"675 copies of this portfolio have been produced at El Paso, Texas, by Carl Hertzog."

Sheffy, Lester Fields

*The Life and Times of Timothy Dwight Hobart, 1855–1935.* Canyon, Texas, The Panhandle-Plains Historical Society, 1950. 6 p.l., 332 p., plates, ports. 25 cm.

"Typography by Carl Hertzog. Printed by Russell Stationery Co., Amarillo."

Siringo, Charles A.

*A Texas Cowboy; or Fifteen Years on the Hurricane Deck of a Spanish Pony, Taken from Real Life.* With bibliographical study & introduction by J. Frank Dobie and drawings by Tom Lea. Typography by Carl Hertzog. New York, William Sloane Associates [c 1950]. xl, 198 p., illus. 22 cm.

*1951*

Clossin, Jimmy and Carl Hertzog

*The American Cowboy Square Dance Book.* London, G. Bell & Son, 1951. 48 p. 21.5 cm.

Davis, Oscar Ezekiel

*Recollections, 1872–1951.* [El Paso, Texas, C. Hertzog, 1951]. 68 p. 23 cm. A private edition. Twenty-five copies bound in cloth; 200 in paper.

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*Facing:* Title page (reduced) of a Hertzog book which was chosen as one of the "Fifty Books of the Year," 1949, by the American Institute of Graphic Arts. The printer's mark is typical of the Venetian Society of printers. The "circle and cross," usually printed black on white, is here reversed and decorated in a woodcut. It was used as printer's mark in a book printed at Venice, 1496, by Johannes Hertzog. The "J" was changed to "C" for Carl Hertzog.

# The Journey of Fray Marcos de Niza

by

Cleve Hallenbeck

Illustrations and Decorations
by
José Cisneros

University Press in Dallas
1949

MORGAN, GEORGE DILLON

*Poems.* [El Paso, Texas, C. Hertzog, 1951]. 28 p. 21.5 cm. A private edition. Two hundred copies on doubled paper.

*1952*

BLACKSTONE, N. P.

*Clippings, 1927–1942.* [El Paso, Texas, C. Hertzog, 1952]. 32 p. 23 cm. Pen sketches by Barney Lewis. A private edition. Ten copies bound in cloth; 200 in paper.

FUGATE, FRANCIS

*The Spanish Heritage of the Southwest.* Drawings by José Cisneros. El Paso, Texas, C. Hertzog, Texas Western Press, 1952. [33] p., illus., map. 32 cm.

"525 copies of this book have been printed at the Pass of the North from type set by hand.

"The cover paper design was obtained by making prints from an *adobe*—the native 'bricks' of the Southwest for more than four centuries. The mud, straw and pebbles created the texture."

HALEY, J. EVETTS

*Fort Concho and the Texas Frontier.* Illus. by H. D. Bugbee. San Angelo, Texas, San Angelo Standard-Times, 1952. 352 p., illus. 24 cm.

"Designed and produced by Carl Hertzog at El Paso, Texas."

Special San Angelo edition of 225 copies autographed and in slip case.

LEACH, JOSEPH

*The Typical Texan; Biography of an American Myth.* Dallas, Southern Methodist University Press, 1952. 178 p., illus. 24 cm.

"Typography by Carl Hertzog, El Paso, Texas."

*1953*

CHARLES, MRS. TOM

*Tales of the Tularosa.* [Edited by Francis L. Fugate and Carl Hertzog] Alamogordo, N. M., 1953. 69 p., illus. photographs, map and drawings by José Cisneros. 24 cm.

"Two thousand copies of this book have been printed at the Pass to the North by Carl Hertzog."

Revised and reprinted in 1954 and 1959.

HAMILTON, KATHARINE PARR

*The Purple Tree,* a group of poems by Katharine Parr Hamilton. Illustrated by Bubi Jessen. El Paso, Texas, Carl Hertzog, 1953. 79 p., illus. 24 cm.

"I, Katharine Parr Hamilton, am a Cinderella princess riding in a golden coach created by the magic of Bubi Jessen and Carl Hertzog."

KLEBERG, ROBERT J., JR.

*The Santa Gertrudis Breed of Beef Cattle.* [El Paso, Texas, Carl Hertzog; copyright 1953 by King Ranch]. 16 p., photographs. 27.3 cm. Reprinted in 1955 and 1957.

[LEA, TOM]

*The Stained Glass Designs in the McKee Chapel, Church of Saint Clement, El Paso, Texas.* [El Paso, Texas, Guynes Print. Co.] 1953. [19] p., illus. 25 cm.

"From notes provided by Dr. Wright, and with the editorial approval of Rector B. M. G. Williams and Assistant Rector Edward C. McConnell, the text has been prepared by Tom Lea; typography by Carl Hertzog and production by the Guynes Printing Company at El Paso—November 1953."

*1954*

CORNELIUS, FRED

*Tambalear the Tumbleweed* by Fred Cornelius. El Paso, Carl Hertzog, 1954. [16] p., illus. 24 cm.

Contents: Tambalear the Tumbleweed; Tino's Great Adventure; Little Wild Burro; The Road that Went Nowhere (Illustrated by José Cisneros).

DOBIE, JAMES FRANK

*The Mezcla Man.* El Paso del Norte [C. Hertzog], 1954. 2 p.l., 11 p., illus. 22 cm. A private edition. 1000 pamphlets with *adobe* cover.

[HERTZOG, CARL]

*El Paso Public Library.* [El Paso, Guynes Printing Company, 1954]. [16] p., illus. ports. 23.7 cm. Cover title.

"This booklet was planned and designed by Carl Hertzog."

RHOAD, ALBERT O. (ED.)

*Santa Gertrudis Breeders International Recorded Herds, Volume One, 1953.* [El Paso, Guynes Printing Company, 1954; copyright 1954, Santa Gertrudis Breeders International, Kingsville, Texas]. 8 l. [3]–94 p., 2 l. 27.8 cm.

"This first volume of the Santa Gertrudis Breeders International Recorded Herds was planned and produced under the supervision of Carl Hertzog at El Paso, Texas."

TREVER, JOHN C.

*Cradle of Our Faith; the Holy Land.* San Angelo, Texas, Newsfoto

Publishing Company [United States Junior Chamber of Commerce], 1954. 85 p., illus. 24 cm.

"Copyright 1954 by Historic Counselors, Inc., Wichita, Kansas."

"Typography by Carl Hertzog."

*1955*

DOBIE, JAMES FRANK

*Trans Pecos.* [El Paso del Norte, Printed by C. Hertzog, 1955]. [4] p. 26 cm. (Southwest broadsides, No. 9)

"This extract from *A Vaquero of the Brush Country* by J. Frank Dobie was printed . . . for the friends of Lawrence Clark Powell."

Printed on outside of double leaf uncut at top.

FITZHUGH, BESSIE LEE

*Bells over Texas.* Drawings by José Cisneros. El Paso, C. Hertzog, Texas Western Press, 1955. 159 p., illus. 24 cm.

"Design Carl Hertzog." "1250 copies."

*1956*

NIXON, PATRICK IRELAND

*The Early Nixons of Texas.* With Genealogies by Dr. and Mrs. Pat Ireland Nixon, Jr. El Paso, Texas, C. Hertzog, 1956. 172 p., illus. 24 cm. A private edition.

*1957*

HALEY, JAMES EVETTS

*Focus on the Frontier.* Typography by Carl Hertzog. Amarillo, Texas, Shamrock Oil and Gas Corp., 1957. 47 p., illus. 16 x 24 cm.

LEA, TOM

*The King Ranch.* Drawings by the author. Research [by] Holland McCombs. Annotation [by] Francis L. Fugate. Kingsville [i.e. El Paso] Texas, Printed for the King Ranch, 1957. 2 v. (838 p.), illus., ports. (part col.), col. maps., facsims. 24 cm. Issued in a case.

"This book was designed, printed and bound in Texas. Three thousand copies have been produced by the photo-offset process; plates and press-work by Guynes Printing Company." Carl Hertzog. El Paso, Texas.

LEA, TOM

*The King Ranch.* Research [by] Holland McCombs. Annotation [by] Francis L. Fugate. Maps and drawings by the author. Boston, Little Brown and Company, 1957. 2 v. (838 p.), illus., ports., col. maps, facsims. 24 cm. Issued in a case.

"Typography by Carl Hertzog of El Paso, chapter titles designed by the author."

BURNETT, WILLIAM R.

*Bitter Ground* by William R. Burnett. New York, Alfred A. Knopf, 1958 [copyright 1957]. 245 p. 22 cm.

"Set into type, printed, and bound by Kingsport Press, Inc. Kingsport, Tenn. . . . Typography and binding design by Carl Hertzog."

DABBS, JAMES MCBRIDE

*The Southern Heritage.* New York, Alfred A. Knopf, 1958. 273 p. 22 cm. Typography and jacket by Carl Hertzog.

[HERTZOG, CARL]

*Typography for Book Dealers' Catalogs and Bibliographies.* A criticism by Carl Hertzog. [El Paso, Texas Western College Press, 1958?]. 10 p., printed on one side only. 21 x 28 cm. Loose leaf binder. Cover title.

From a letter to J. Frank Dobie, dated July 31, 1958: "This is an abandoned project, so—these proofs constitute a limited edition of 25 copies only, scarce if good . . ."

HOOVER, HERMAN A.

*Early Days in the Mogollons (Muggy Yones)* by H. A. Hoover. Tales from the Bloated Goat. Notes and Introduction by Francis L. Fugate. El Paso, Texas, Texas Western Press, 1958. 64 p., photographs. 23.5 cm.

"Designed and produced by Carl Hertzog."

MATTHEWS, SALLIE (REYNOLDS)

*Interwomen: a Pioneer Chronicle.* Drawings by E. M. Schiwetz. El Paso, Texas, C. Hertzog, 1958. 226 p. illus. 25 cm.

"1500 copies of this book have been printed at El Paso, Texas, by Carl Hertzog."

MIDDAGH, JOHN

*Frontier Newspaper: the El Paso Times.* Typography by Carl Hertzog. El Paso, Texas Western Press, 1958. 333 p., illus. 24 cm.

POWELL, LAWRENCE CLARK

*A Southwestern Century; a Bibliography of One Hundred Books of Non Fiction about the Southwest.* Illus. by Tom Lea. Van Nuys, Calif., J. E. Reynolds [copyright 1958]. xi, 29 p., illus., ports. 26 cm.

"500 copies of this book have been printed at El Paso, Texas."

TEXAS. UNIVERSITY. TEXAS WESTERN COLLEGE.

*Inaugural Address and Response.* Texas Western College of The University of Texas. December 13, 1958. [El Paso, Texas Western Press, 1958?]. 13 p. 23.8 cm. Cover title.

Contents: Harry H. Ransom, "The Pass of the Future," p. 1–5; Joseph R. Smiley, "Higher Education in America," p. 7–13.

*1959*

*Celebration Honoring Dr. Pat Ireland Nixon on His Seventy-fifth Birthday.* [El Paso, Texas, Carl Hertzog, 1959]. 25 p., 1 l. 24 cm. Cover title: Dr. Pat Ireland Nixon, 75th Birthday.

HALEY, J. EVETTS

*Erle P. Halliburton, Genius with Cement.* Duncan, Oklahoma [i.e. El Paso, Texas] 1959. 47, [1] p., photographs. 23.7 x 16 cm. Cloth 2000 copies; paper bound 13,000.

"Designed and produced by Carl Hertzog, El Paso, Texas."

HALEY, J. EVETTS

*Nita Stewart Haley.* [El Paso, Carl Hertzog, 1959]. 16 p. 24 cm. Private edition of 125 copies.

HERTZOG, CARL

*The Picture and the Artist* by Carl Hertzog, Book Designer and Publisher of Southwestern Americana. [Discussion of] "After Work" by Theodore van Soelen, N.A., of Santa Fe, New Mexico. El Paso, Hicks-Hayward Company, 1959. [4] p. 23.8 cm. At head: Pioneer Ranching Series of Lithographs, 1.

SANTA GERTRUDIS BREEDERS INTERNATIONAL

Santa Gertrudis Recorded Herds. [El Paso, Texas, C. Hertzog, 1959]. 104 p., photographs. 28 cm. 3000 copies in buckram.

## MISCELLANEA

Other Hertzog printings seem too varied and too numerous to make accurate listing possible. Hertzog bookplates, for instance, include one specially designed for books presented to the Eugene C. Barker Texas History Center of the Library of The University of Texas in memory of Leslie Waggener, Jr. Beginning in 1946, Hertzog has printed the annual *Proceedings* of the Philosophical Society of Texas. Since 1950, the catalogs of Texas Western College have reflected something of the character of the director of the Texas Western College Press. One interesting series is a set of menus printed for the Hotel Paso del Norte with covers depicting "Famous Travelers through El Paso del Norte."

In addition to Christmas cards for Stanley Marcus and for J. Frank Dobie, Hertzog has produced greeting cards for himself and

for Tom Lea and a notable series (1946 to 1953) for J. A. R. Moseley of Dallas. Both Hertzog and his fellow-producer on the Peripatetic Press must have enjoyed the E. L. DeGolyer card of 1947 which proclaimed: "No steer is so fat as one which scratches his ribs against the legs of an oil derrick." An undated piece which copies a letter written in 1514 by Aldus Manutius to Andrea Navagero indicates that one problem of printers remains unchanged. The cover reads: "Whoever thou art: Thou art earnestly requested to state thy business briefly and to take thy departure promptly. In this way thou may be of service even as was Hercules to the weary Atlas for this is a place of work for all who may enter."

Some of the following samplings of miscellaneous printing may well belong in the list of books and pamphlets.

*1937*

[LEA, TOM]

*Exhibition of Preliminary Drawings for a Mural in the Lobby of the United States Court House, El Paso, Texas,* by Tom Lea. El Paso Public Library, November fifteenth to twenty-first, 1937. [El Paso, Texas, Carl Hertzog, 1937]. [4] p. 28.5 cm.

"Designed and printed by Carl Hertzog, El Paso, Texas."

*1945*

[HERTZOG, CARL]

*Announcing "Peleliu Landing" by Tom Lea. A Book of Battle Narrative and Drawings. . . . An Authentic Document of World War II.* Folder. 21.4 x 28.7 cm.

"*Peleliu Landing* is a limited edition of 500 copies, numbered and signed by the author. Issued in July 1945 at five dollars a copy."

*A Pudding and a Merry Christmas from Vivian & Carl Hertzog.* 10 p. 14 x 14 cm.

"This pudding from 'A Stove-up Cowboy's Story' by J. E. McCauley, Texas Folk Lore Society, Austin, 1943."

"Printed at the Pass on the Rio Bravo Christmas of 1945."

Some of the cards were also signed Sarah and Tom Lea.

*1946*

[HERTZOG & RESLER PRINTERS, EL PASO, TEXAS]

*A Good Customer Stimulates Good Craftsmanship.* El Paso, n.d. Folder, printed on page 1. 10 x 17.5 cm.

[McMurray Book Store, Dallas, Texas]

*McMurray's Offers Books by Carl Hertzog, El Paso, Texas.* 7 p. 18 cm. [On the back is a "Printer's device adapted from colophon of book printed at Venice in 1496 by Johannes Hertzog."]

*1948*

[Hertzog, Carl]

*Some Southwest Trails.* [El Paso, Texas, Carl Hertzog, 1948]. 4 p. 28 x 21.5 cm. Folder advertising *Some Southwest Trails.*

*1949*

[Hertzog, Carl]

"A Sampling" of the *Journey of Fray Marcos de Niza* by Cleve Hallenbeck. Designed and printed by Carl Hertzog. [El Paso, Texas, Carl Hertzog, 1949]. [16] p., illus. 27.7 cm. Specimen of portrait by Cisneros and De Níza's narrative set in 18 point type.

*1952*

[Lea, Tom]

*The King Ranch* written by Tom Lea. Researched by Holland McCombs. Trial printing December 1952 to establish style. [El Paso, Carl Hertzog, 1952]. 1 l., 12 p. 24 cm. Cover title.

Lippmann, Walter

*Monday's Quarterbacks from Today and Tomorrow* by Walter Lippmann. New York *Herald Tribune,* September 23, 1952. [El Paso, Carl Hertzog, 1952]. [6] p., 1 l. 23.8 cm. Cover title: Monday's Quarterbacks.

"Three hundred copies of this essary have been printed for distribution at Christmas 1952 for the friends of Mary and Stanley Marcus."

*1956*

[El Paso, Texas. El Paso Public Library]

*Eyewitnesses at Early El Paso: 1598–1923.* Some volumes with graphic firsthand accounts of the Press. [El Paso, Texas. C. Hertzog, 1956]. [4] p. 11.2 x 25.5 cm. Cover: Mural in Southwest Room by Tom Lea, May 1956.

*1957*

Lea, Tom

*Responses* by Tom Lea [at a dinner given in his honor on the occasion of the publication of *The King Ranch*] 14 September, 1957. [El Paso, Carl Hertzog, 1957]. [3] p., printed on outside of two double leaves uncut at top. Cover title.

"From a tape recording: 210 copies printed at El Paso, Texas, October 24, 1957."

[SMITH, REX]

[Comments on Tom Lea's Mural in the Southwest Room of the El Paso Public Library. Made in Dallas on September 16, 1957, recorded by Lon Tinkle, and printed by Carl Hertzog.] El Paso, 1957. Broadside. 21.5 x 28 cm.

A different phrasing rewritten by Rex Smith was used by the Hertzogs for their Christmas card in 1957.

*1959*

WRIGHT, CLARK

*Americana: Chiefly Southwestern.* [El Paso, Texas, Carl Hertzog, 1959]. Folder ([8] p.) 10.2 x 22.5 cm. Caption title. At head of title: Clark Wright—Book Dealer, 212 Montana Street, El Paso, Texas. Catalogue No. 30.

## MAGAZINE ARTICLES

HERTZOG, J. CARL, "Dynamic Typography," *The Inland Printer,* Vol. 74, no. 3 (December, 1924), p. 390–392.

——— "Typography and the Greek Vase," *ibid.,* Vol. 75, no. 4 (September, 1925), p. 916–917.

——— "Typography and the Parthenon," *ibid.,* Vol. 76, no. 2 (November, 1925), p. 243–244.

——— "Typographic Brackets in Advertising," *Printed Salesmanship,* Vol. 48, no. 4 (December, 1926), p. 324–326.

——— "Two Artists in Two Mediums," *Southwest Review,* Winter, 1947, p. 53–56.

——— "Tribute to Tom Lea," *Saturday Review of Literature,* April 23, 1949, p. 11.

" 'The King Ranch'—A 'Gem' That Became a Giant," *Publishers' Weekly,* August 5, 1957, p. 72–78.

MCPHARLIN, PAUL, "Carl Hertzog, Printer, the Peripatetic Press: Manifestations of Southwestiana," *ibid.,* July 3, 1948, p. 49–53.

SIMONS, KATHERINE, "Carl Hertzog, Printer," *New Mexico Quarterly Review,* Autumn, 1950, p. 331–339.

This monogram (actual size) was drawn for Carl Hertzog by Tom Lea in 1937. An interesting feature of the design is the achievement of apparent symmetry by extending the curved side



of the "C" farther than the flat side, thus giving the appearance of exact balance. As Hertzog says, "It is a well-designed monogram, with more detail than meets the eye."

# The Academic Center: A Plan for An Undergraduate Library

H. H. RANSOM

AT THE University of Texas, undergraduate collections got their start from the library of Sir Swante Palm. His son having died in infancy, Palm designed his library for an institution. To the University a few blocks from his home he gave that library in 1897. He died in 1899. Except for his "private" collection, which came to the University in 1956, his books were mingled among general collections at Texas. During sixty years some volumes were destroyed by use, a few were stolen. Even so, this library has survived four massive buildings—the best that architects and construction engineers from Pennsylvania, New York, and Texas could do to make stone, steel, and glass stand up against years and the changing needs of education. The first Palm library was built in downtown Austin in 1859 and has recently been demolished. The library was moved in 1896 to the Old Main Building. Old Main disappeared in the thirties. For some years before it was razed, Cass Gilbert's college library harbored Palm's books. Now—called the Old Library Building—it houses only "Texas material" (the kind of book Palm collected incidentally while his mind traveled the whole world of print).

The undergraduate area of the present twenty-seven story architectural curiosity was inadequate for undergraduates the day it left the drawing boards. Designed as a mixed library and administration building, its effect has been to assist—or test—scholarly pertinacity, depth of bibliographical penetration, breadth of comparative studies, and sophistication of intellectual judgment. In other words, it is unusable by freshmen and sophomores. Even if it were not, the University has barred these younger students from all parts of the building except four large rooms and the cathedral entrances where

the card catalogues are housed. There are all kinds of excuses for this quarter-century of denial: the tremendous growth of graduate programs, the equally great problems of library security in a building with a more complicated design than a prairie-dog village, the faculty's quiet surrender to textbook selections and cheap reprints. But although everybody has understood the situation, nobody has defended it—although some have argued that it should be ignored in favor of more classroom buildings with bigger auditoriums approached by wider public corridors (wide enough for thousands of students, standing around waiting to sit down to hear the word instead of reading it).

The new undergraduate library at Texas will be called the Academic Center. This term was selected partly in the hope that the usual library functions may be broadened. The heart of the Center will be the open-shelf library, independent of the general library, research collections, and departmental libraries.

On the assumption that some students will come to study without resorting to the open shelves, there will be rooms for that purpose. To encourage the discussion of books, there will be rooms for discussion. To assist the use of records, tapes, slides, and film there will be listening and projection rooms. For the more effective display of materials such as prints, manuscripts, and first editions, which should be seen but cannot be circulated, corridors will be designed for exhibition.

The basement floor, opening out toward the Student Union, will provide areas for teaching experiment. Attached to the ground floor of the Center will be a small auditorium.

The top floor of the Center will be devoted to a roof garden and rooms for special collections. Among the libraries on this floor will be special collections on the history of science, Americana, the theater, language and literature, religion, fine arts, and the history of the book.

The Center is still in the future. The most serious error that can be made about it now or later is the assumption that any of its solutions for educational questions can be final. Its planners have resisted all influences to make the place a mausoleum of dead ideas attended by the undertakers of polite scholarship. No amount of planning can anticipate the opportunities and obligations which a

dynamic educational program will produce from year to future year. Equally important inhabitants of the mere building, of course, will be both the immortal words and the growing, mortal minds. The really significant changes that lie ahead will therefore be mental rather than architectural.

# New Acquisitions

THIS SECTION reviews from time to time important gifts and purchases received in the Library for the period between issues of the CHRONICLE. It is selective, and cannot include every item worthy of mention; but it is intended that it shall always be representative of significant kinds of acquisitions.

## HUMANITIES RESEARCH CENTER

### THE IDELLA PURNELL *PALMS* COLLECTION

Perhaps the most exciting material which a university library can add to its research collections will be previously unexplored by scholars and will have sufficient range to afford the student a broad view of a literary or social problem. The Idella Purnell *Palms* Collection is distinguished by both of these characteristics.

In the summer of 1923 Miss Purnell lived with her father in Guadalajara, Mexico, and in order to continue the activities which she found most rewarding at the University of California where she studied verse writing with Witter Bynner, Miss Purnell decided to found a magazine of poetry, which she did most successfully. The outcome of her ambitions was the publication for a period of six years of the little magazine *Palms*. In all Miss Purnell edited some forty-one issues of *Palms* which contained work by Witter Bynner, James Gould Cozzens, Robinson Jeffers, Vachel Lindsay, L. A. G. Strong, Genevieve Taggard, Louis Untermeyer, John Crowe Ransome and many other writers.

The unique value of the collection, however, remains in the files of correspondence which Miss Purnell has included with manuscripts, exchange magazines and books. This correspondence carried on during her editorship with contributors, other editors and business associates presents an unusually complete account of the founding and editing of a little magazine of distinction.

Apart from the contributors mentioned above many literary figures of importance are represented by groups of letters: Ezra Pound, Harriet Monroe and Harold Vinal, editor of *Voices*. Representatives of the Taos group include Spud Johnson of the *Laughing Horse* and Mabel Dodge Luhan; the Fugitives are represented by Donald Davidson, Allen Tate and Laura Riding.

Altogether the collection contains about twenty-five hundred letters and manuscripts from contributors, editors and literary associates, sufficient unexplored material to stimulate several research projects.

F. W. ROBERTS
*Associate Curator, Humanities Research Center*

## LATIN AMERICAN COLLECTION

### I

Many are the miracle drugs of today but few are those that can rank with that made from the herb found in Cordoba, Argentina, between 1676–1710 and known as the herb of the snake's fang or the corrosive sublimate. Its discovery has been attributed to seeing a skunk fighting with a snake, whose bite was quickly healed by the skunk's use of the milk or resin of the plant which deadens the poison and prevents it from doing any harm. Its crushed leaves applied to the wound or wounds will completely heal them in twenty-four hours.

> If the resin or leaves are not available for immediate use then it is necessary to take a decoction of them as follows: In .504 liters of water cook a half ounce of the leaves of the plant until reduced to one third the size; with an ounce of honey drink it while hot, applying the other crushed leaves to the wounds. Repeat this dosage two or three times as needed.
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> Some cut the ends of the herbs in the morning and return in the afternoon to recover its resin and keep it for said cases. This is the surest and most effective procedure.
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> The drinking of the same quantity of this cooked herb two or three times is the only remedy for those who have been battered or bruised from long, high falls or from some heavy weight, like the earth, or mines, or logs, falling on them, or a heavily-loaded

wagon passing over their chest. Besides liquefying the hardened blood, it soothes and heals the internal ruptures and broken bones, especially if aided from without with soothing poultices and coverings of it.

An Indian in Cordoba who was driving a loaded wagon weighing over four thousand pounds to the axle fell from the wagon and under a wheel which passed over his chest, breaking all of his ribs. His fall frightened the oxen, who pawed him to a pulp. With such a decoction I liquefied the blood and knitted the bones, and in a month's time he was well and sound.

What would the little doctors of today say of these miraculous cures of the ancient doctors? Doubtless they would laugh, because with such juices there is no need for the torture of the famed operations.

Is the above account from "Materia Médica Misionera" of the Jesuit self-taught doctor, Pedro Montenegro, that of a miracle drug, or a fantastic tale of an imagination fired by his passion for medical botany? Perhaps it derived from some of both.

Pedro Montenegro arrived in America in the Río de La Plata region in 1679, and between that date and 1710 he applied himself to the collection of herbs and their uses as practiced by the Indians and by himself. By 1710 he had completed a large folio manuscript of 458 pages and 136 pen and ink sketches of the plants, a veritable pharmacopoeia of the Río de la Plata.

Eliseo Canton, in his *Historia de la medicina en el Río de la Plata desde su descubrimiento hasta nuestros días, 1512–1925* (6v. Madrid, 1928), says that there were numerous doctors who came to the New World in the early days to tend the sick but few indeed were the herbalists and writers who recorded what they found and learned of native herbs and medical practices. Such a one was Pedro Montenegro. He it was who wrote the important work on the virtues of the yerba maté which through error was attributed to Segismundo Asperger and published in 1802 in the *Telégrafo mercantil* (5v. Buenos Aaires, 1801–1802), III, 79–81. Other remedies here which were also attributed to Asperger were taken verbatim in most instances from the work of Montenegro.

His untitled unpublished manuscript, however, received praise from Bonpland, who found it a useful guide for the study of plants

in the area; from Martin de Moussy, who knew of it only through the parts attributed to Asperger; and from Dr. Alfred Demersay, who felt that in spite of some of the incredibly miraculous cures described, it deserved a place along with that of Karl Friedrich Phillip von Martius' published work on the plants of Brazil and their use by the Indian doctors.

Not until 1888 did it find a publisher. When it came to the hand of Manuel Ricardo Trelles, he was so impressed with it that he gave it the name "El Hermano Montenegro Su Materia Médica Misonera" and began its publication on page 258 of volume one of his *Revista patriótica del pasado argentino* (5v. Buenos Aires, 1888–1892) and continued it to its end through all of the second volume. He did not, however, reproduce the plates.

The carefully drawn pen and ink drawings of the plants described did not appear until the national library of Argentina began in 1942 the publication of the manuscript with the accompanying plates in the *Revista de la biblioteca nacional* (25v., Buenos Aires, 1937–1951) and continued it through volumes six to eleven of 1944. The following year the national library offered the work to the public in a single volume with 479 pages and 136 plates.

The *Revista patriótica* of Trelles had a very limited circulation, for its list of subscribers shows that though it went to such well-known Spanish Americans as Diego Barros Arana of Chile, Ricardo Palma of Peru, Gabriel René Moreno and Santiago Vaca Guzmán of Bolivia, nearly all of its fewer than three hundred copies circulated within the Río de la Plata region. Apparently not one reached the United States before the arrival of the set now in the Latin American Collection. Besides the valuable work of Montenegro, this *Revista,* written almost exclusively by Trelles, contained among other things an interesting and useful "Diccionario de Apuntamientos" on people, things and events connected with the history of Argentina, facts which he had gleaned from many primary sources during his many years of research. Beginning with the letter A in the first volume, this dictionary continued through volume three to five to the end of the letter S and in it is to be found readily the answer to many a question relating to Argentine people, places, events and objects.

Manuel Ricardo Trelles was one of Argentina's greatest and most

productive editors and bibliophiles. Guillermo Furlong, a living Argentine bibliographer, in discussing the contributions of Trelles, points out that bibliophiles are as scare as bibliomaniacs are abundant. Trelles loved books for the knowledge and enlightenment that was to be found in them and in the same way he loved the manuscripts and documents that he searched for and studied. Believing that their contents should be made accessible to the public he founded and edited, besides the *Revista patriótica*, the *Registro estadístico del estado de Buenos Ayres, 1856–1860* (10v., Buenos Aires, 1857–7861) superseded by *Registro estadístico de Buenos Ayres, 1861–1871* (18v. Buenos Aires, 1862–1873); the *Revista del archivo general de Buenos Aires* (4v. Buenos Aires, 1869–1872); and the *Revista de la biblioteca pública de Buenos Aires* (4v. Buenos Aires, 1879–1882).

All but his *Revista patriótica* were the organs of official government agencies. He was put in charge of the statistical department of the state of Buenos Aires in 1856, and in 1858 was given the direction also of the Archivo General, while at the same time continuing as director of the statistical department. He felt that the many valuable documents in the archive should be made public, and to do so he founded and published the *Revista* of the archive as well as the *Registro estadístico*. Also during the period 1856–1872 he served his country by preparing several works with accompanying documentation on the boundary of Argentina with Paraguay, Chile and Bolivia and prepared and published a large *Indice del archivo del gobierno de Buenos Aires correspondiente al año 1810* (Buenos Aires, 1860).

The appearance of Montenegro's work in the *Revista patriótica* illustrates the fact that titles of Latin American periodicals are often very deceptive, for one would hardly expect to find a pharmacopeia in a patriotic journal. The same deceptiveness is found also in the unpretentious title of the *Registro estadístico,* in whose volumes appeared not only much statistical data but many documents and studies on the history of the discovery and conquest of the Río de la Plata region as well as articles on ethnography, archaeology, trade, the port of Buenos Aires, and other subjects. It has been said that the complete history of Buenos Aires and the Argentine nation cannot be written without the aid of the twenty-eight volume *Regis-*

*tro*. The library has only a broken file of this, but it has recently acquired complete files of the other journals of Trelles together with practically all of his books.

The collection has received also a number of other sets of Argentine reviews, among which are the *Anales de psicología, 1909–1913* (3v. Buenos Aires, 1910–1914) containing contributions from Florentino Ameghino, José Ingenieros, Alejandro Korn, Rodolfo Rivarola, and José M. Ramos Mejía; the *Archivo de la H. cámara de diputados de la provincia de Córdoba* (7v. Córdoba, 1912–1925), containing the acts of the assembly of representatives from 1820–1851; the *Revista parliamentaria—legislación nacional, provincial y extranjera* (149 no. Buenos Aires, 1933–1944); the *Boletín de la biblioteca del congreso nacional* (56 no. Buenos Aires, 1934–1943); the *Revista general de administración* (22v. Buenos Aires, 1885–1896); the *La Revista moderna* (2v., 1897), which begins with a poem by Rubén Darío and is devoted primarily to short stories, poetry, theater notices, and literary criticism, and *El "Museo histórico"* (4v. Buenos Aires, 1892–1898).

## II

The middle years of the past century, like the middle years of the present century, were years of turmoil in many countries, and especially was this true in Latin America, where the struggle between liberals and conservatives was intense. When one group was in power, members of the opposition frequently had to take refuge in a neighboring country, most often to the benefit of that country. A country which seemed to profit most from these refugees, from a literary and intellectual standpoint, was Chile. During these years the great Venezuelan educator, lawyer, poet, and linguist, Andrés Bello, contributed much to its intellectual development. With him in exile there during part of this period also was the great Argentinian, Domingo Faustino Sarmiento. Bello was a classicist, Sarmiento a romanticist; and in Chile through the columns of newspapers and weeklies they debated their views—Bello in the *Semanario de Santigo* (31 no., Santiago 1842–1843) and Sarmiento in *Museo de Ambas Américas* (3v., Valparaiso, 1842). Most periodicals of the time were short-lived, for, as the political scene changed,

intellectuals departed suddenly, and so did the appearance of the journals through which they had been speaking.

One of the journals that led an uneasy but highly important existence during this period was the *Revista del Pacífico* (5v. Valparaiso, 1858, 1861). Its first volume contained works from the greatest of Chile's intellectuals—the novelist Alberto Blest Gana; his poet brother Guillermo Blest Gana; the historians Miguel Luis Amunátegui, Diego Barros Arana, and Benjamín Vicuña Mackenna; the literary critic José Victorino Lastarría; and the bibliographer Gabriel René Moreno—among others. In December of 1858, its publication was abruptly suspended when, owing to political conditions which brought on a state of siege in the country, its editor was forced to make a quick trip out of the country.

Not until January, 1860, did the *Revista del Pacífico* reappear to publish the works of the Círculo de Amigos de las Letras of Santiago and of the Sociedad de Amigos de la Ilustración of Valparaiso. In its last four volumes it not only carried works of many of the contributors to the first volumes but also of the Peruvian Ricardo Palma; the poets Eduardo de la Barra, Benjamín Vicuña Salas, Mercedes Marín del Solar, and Daniel Barros Grez; and many others.

## III

With the acquisition of *Vida Moderna* (12 v. 34 no., Serie 2, 2v. Montevideo, 1900–September, 1903; 1910–May, 1911) the Latin American Collection now has complete files of all of the Uruguayan journals contained in the list of Spanish American Periodicals indexed by Sturgis E. Leavitt and his associates.

Other Uruguayan items recently added are the *Revista del Plata* (3v. Montevideo, 1882–1883). Founded by Arturo and Duvimiozo Terra, Justino J. de Aréchaga, Agustín de Vedia and Manuel Herro y Espinosa, it was dedicated especially to law and the social sciences with some limited attention to the fine arts, philosophy, history, philology, bibliography and the natural sciences. Its purpose was to have no part whatever in partisan politics. Actually it is devoted almost exclusively to the social sciences.

The *Revista del archivo general administrativo o colección de documentos para servir al estudio de la historia de la República*

*Oriental del Uruguay y acuerdos del extinguido cabildo de Montevideo* (18v. Montevideo, 1885–1943) is now complete, and 92 more numbers of the *Anales de la Universidad* (Montevideo, 1891 to date) have been added to this file, including the first fifty-three numbers from 1891–1898.

## IV

Acquisitions of interest to the economists are *Investigaciones de seminario de la facultad de ciencias económicas de la Universidad nacional de Buenos Aires* (5v. Buenos Aires, 1917–1927). Among the interesting articles to be found here are "El Gran Banco del Estado de la República Argentina" by Sergio M. Piñero; "Recursos y Gastos de la Nación" by E. J. Weigel Muñoz; "Petróleos Argentinos" by Ricardo J. Davel, and Raúl Prebisch's "Plans for Stabilizing the Purchasing Power of Money." Also here are articles on absentee landlords, exploitation of oil resources, banking, the wine, cotton and silk industries, and the effects of World War I on Argentine industrial development.

In the *Anales de la facultad de ciencias económicas de la Universidad Nacional de Buenos Aires* (1v. Buenos Aires, 1919) are to be found "Costo de la vida en la Argentina" by Alejandro E. Bunge; "Crisis del régimen rentística colonial" of Ricardo Levene; "Organización bancaria" of Sergio M. Piñero; Origen y carácter de la constitución argentina" of M. de Vedia y Mitre; and "Pedro Sarmiento Gamboa en la historia del comercio español con las indias" by Jorge Cabral.

The purpose of *América Económica* (14 no. Buenos Aires, August, 1940–February, 1942) was to reveal to the businessman, the economist, and the scholar the true physiognomy of the American Republics, their wealth—mineral and otherwise—and the possibilities for its exploitation, how to evaluate the economic and tax structure of the countries and to reveal the labor conditions, the importance of the industries and their foreign and domestic trade. Many of the articles were written by national officials, such as "Economic Currents of the Chilean Economy" by the Chilean Minister of Development; "The Venezuelan Petroleum" by the Venezuelan Minister of Development; "A Panorama of Colombian Economy"

by the President of Colombia. The subjects cover a wide range—new economic trends, industrial development, natural resources, foreign and domestic trade, the national budgets, taxation, and many others.

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